

JUNE 2011 NEWSLETTER

JAVIER ALONSO: FROM LARGE FORMAT TO HOLGA



Country Store
©Javier Alonso

In this Issue

- Javier Alonso: From Large Format to Holga
- Winners of 2011 Alt Processes Photography Contest Announced
- June/July Upcoming Workshops
- June 2011 Newsletter Specials
- Interactive 2011 Schedule
-

THE PHOTOGRAPHERS' FORMULARY, INC.
 P.O. Box 950, 7079 Hwy 83 N
 Condon, Montana, USA 59826-0950
 E-mail: [Anthony Mournian, editor](mailto:Anthony.Mournian@photoformulary.com)
 Website: Photoformulary.com
 Tel: (800) 922-5255 or (406) 754-2891
 Fax: (406) 754-2896

JAVIER ALONSO: FROM LARGE FORMAT TO HOLGA

This month we turn to the Caribbean for the work of Javier Alonso, native of Rodas, Cuba.

Alonso says he's always been interested in photography. When his family got its first camera in 1970 Javier was excited and vol-

WINNERS OF 2011 ALTERNATIVE PROCESSES PHOTOGRAPHY CONTEST ANNOUNCED

We're pleased to announce the winners of the 2011 Alternative Processes Photography contest.



First place: "*Stir*" by **Michele Cole**; 7 1/2 X 7 1/2 glass negative created in camera using wet plate collodion process. Collodion Negatives are contact printed in palladium on hand coated paper



Second Place: "*Rotorua Museum*," New Zealand by **Nick Calarco**; Bromoil Print



Third Place: "*Holland Lake and Falls*," **Steve Ellis**; Lith Print toned in Selenium and Gold



Honorable Mention: "*Untitled*," **Sally Miller**; Van Dyke with Cyanotype using digital negative

unteered to take all the photographs. As a result, and as is common with photographers, Alonso is in few family photographs. He was happy, however, to compose the image in the

viewfinder and to make the image.



Window Washers
©Javier Alonso

Javier came to the United States in 1972 when he was fifteen years old. He finished his high school at University of San Diego High School in San Diego,

California and went on to college at the University of Southern California. After the scholarships and money ran out he transferred to San Diego State University from



Day at the Gym
©Javier Alonso

which he received his B.S. in Civil Engineering in 1989. He continues to work as a civil engineer with the California Department of Transportation (*Cal Trans*) in San Diego, California, while pursuing his passion of photography in every waking hour.

Javier spent all his savings to buy his first camera in 1979, a Nikon EM. Then a starving college student, he didn't have much cash to buy film and wasn't able to shoot many rolls because he was shooting only in color and couldn't afford the film and the



Driftwood
©Javier Alonso

printing. It wasn't until 2002 that he began taking classes at Grossmont Community College in the City of El Cajon (translated, "*The Box*") and fell in love with the darkroom. In May 2008 he received an AA with the first Grossmont College graduating Photography class.

Once a month he would take a weekend to shoot. After he started working (and making some money) he was able to go shooting more often and shot 4 or 5 rolls at a time. He had no formal photographic training, but by trial and error, reading the manual and photo magazines he began to teach himself the technical aspects of photography. (For example he discovered *depth of field* increases as you close the *f* stop). He figured out how to meter the important shadow of the image. Some examples of his early work are "*Driftwood*," "*Flower 1*," and "*Yerba Buena Island*".

Soon after he married, his wife recognized Alonso's passion for photography and urged him to take a photo class at Grossmont College. She said he was shooting like a maniac and wanted him to learn to be more selective. Alonso enrolled in Photo I and tried his hand at black and white photography for the first time. His first print in the darkroom seemed to him almost "*a divine apparition.*" He says, "*Watching the image appear in the paper was something just short of a miracle.*" From that moment he developed a deep interest in the darkroom and realized to be a true artist you have to have control of all the phases of photography. He believes the printer as well as the photographer is an artist, and unless the printer is also the photographer he gets little or no credit for the final image. For that reason Alonso prints his own images.

During his first semester at Grossmont Alonso decided to try



Courtyard, Mission San Miguel
©Javier Alonso

street photography. He needed to be in peoples' faces most of the time and found street photography challenging. Two examples are his "*Window Washers*" and "*Day at the Gym*."

Taking a Large Format camera class opened more new horizons. The large negative and the camera movements gave him more control in making the image. (*Country Store*). He found he could selectively focus in ways he would not have been able using a 35 mm camera. Or, the opposite, he could choose to have an area completely out of focus. He learned how to take advantage of camera movements to make an image of a tall



Barn J-9 Ranch
©Javier Alonso

building without the convergence common with hand held cameras. This opened the field of alternative photography (contact printing) to him. These processes are labor intensive in all the

steps from creating the precise negative, sizing and coating the paper, to exposing and processing the final print. Alternative processes Alonso has tried include Salted Print, Albumen, Vandyke Brown (*Grape Press*), Wet Collodion, Cyanotype, and Palladium

(*Courtyard, Mission San Miguel, Mission San Diego and Barn J-9 Ranch*).



Yerba Buena Island
©Javier Alonso

After several years of working with Large format imagery Alonso was introduced to the anti-Large Format Holga camera. With little control over the image the Holga is the opposite of the Large Format camera. Incompletely focused images are common. The only thing in focus is the center of the image. Light leaks are common, as is vignetting (darkening of one to all corners of the image).

Even though Alonso likes to use a large format camera he was captivated by the uniqueness of the Holga image. Images which he made from the Grand Canyon show the wonkiness of the Holga.

Photographers often use a large format camera to capture all the detail of the canyon but the Holga gives images a feel that they were taken in the early days of photography. Examples of Alonso's Holga images are *Lone Tree Overlooking the Canyon, Lost the Fight, Tree Waves to the Canyon, and Window into the Canyon*.



Wheel
©Javier Alonso

Javier is a member of the *f-45* Group a photography group organized by retired Grossmont College Instructor

Jim Noel. The group's purpose is to encourage the use of large format photography and film photography in general. Through the *f-45* Group Alonso has exhibited at the New American Museum in 2010, the San Carlos Library in 2010, and, the *Borrego Spring Art Institute* in 2011. Alonso has exhibited and has work as part of the permanent collection at the *Steinbeck Center* in Salinas as part of the Al Weber "*California Missions*" portfolio series.



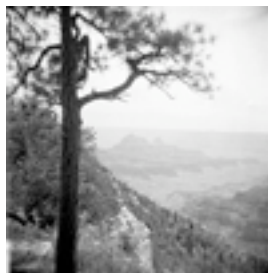
Grape Press
©Javier Alonso



Mission San Diego
©Javier Alonso



Façade
©Javier Alonso



Tree Waves to the Canyon
©Javier Alonso



Lone Tree Overlooking South Rim (Holga)
©Javier Alonso

July 10-July 15 The Art of Collodion with Will Dunningway

WET PLATE COLLODION PHOTOGRAPHY

"The interplay of old glass, chemicals, wood, brass, weather, and immediacy of development is a dance, a rhythm... a flow, mixed with luck and sweat speaking about the past, present and to the future... It is wonderful to me. This is a language modern photography, for the most part, no longer speaks. I am not threatened by digital cameras, as many traditional photographers are, I recall a time when others like myself were seeing this new thing called 'film' and worrying about the end of their craft. Modern and technology are relative terms that speak more about the society that created them than the actual devices themselves. For me, the dialog between old and new, film and digital, silver gelatin and ink jet, is largely irrelevant. What is real to me is when the pouring of collodion on glass comes together with the capturing of an image inside an old box made of wood, glass, and cloth. It's then I feel a kinship with those who have come and gone long before I walked the earth. "Veteran wet-plate collodion artist, Will Dunningway. Students will learn the making of Ambrotypes (glass direct positives) and tintypes (ferrotypes, tin plate direct positives), and glass negatives. Students are guided through the process step-by-step from the mixing, pouring, exposing and development of plates poured with wet collodion. The newest edition of the manual, Making the Wet Collodion Plate in 16 Steps manual by Will Dunningway is included along with some materials in the course fee as specified by The Photographers Formulary. There is a lab fee by the Formulary. This is specified upon your registration. No cameras please. Students will use two original wet plate collodion cameras with 1185-70 lenses. This collodion workshop features 4 full days of intensive hands-on training in the making of Ambrotypes, ferrotypes (tintypes), and glass plate negatives. Each student will make and take home at least a six or more self-portraits (1/8" tin types/Ambrotypes and or collodion glass negatives).



Note: If you wish to convert a dry plate camera using dry plate film holders adapted in most cases for you, or we will attempt to instruct you how to do for wet plate use.

Note: All workshops are subject to minimum signups. Therefore, workshops cancelled due to low attendance. You shouldn't make any travel plans (jet etc) that can't be changed.

Tuition: \$725.00

Biography: Will Dunningway lives in Southern California in the old orange growing town of Corona. Will has been a graphic artist and photographer for 35 years and a student of American History for most of his adult life. He came into contact with the wet plate collodion process while re-enacting the 129th Anniversary of the Battle of Gettysburg back in 1986. He watched with fascination as John Coffey and Claude Levitt worked their collodion magic making Tintypes and Ambrotypes of the re-enactors there. He knew right then and there that he was watching the perfect blend of his abilities and interests. He talked with John and in the summer of 1990 apprenticed under him and later under Claude Levitt. In the 14 years that followed, Will has become an expert in this historic collodion photographic process. He has taught the process at college photographic classes and various historical institutions including the State of California. On one occasion he produced red clay Ambrotypes of Winona Ryder and other props for movie director, Francis Ford Coppola's "Dracula" production.

Click on a Miniature Workshop PDF to automatically download and view the full size version

July 17-July 22 Silver Halide, Black and White with David Vestal

Silver halide black and white - that's a really way to say traditional b/w photography. There's nothing new or exotic about it. It's just photography as practiced for the last hundred years, using b/w film, printing paper and chemicals you can still buy in photo stores. Kodak no longer makes black and white printing paper, but Ilford and others work hard to fill that gap. Kodak still makes Tri-X and T-Max films, and many other companies produce their own b/w films. The darkroom lives on and gives us simple control over picture quality. In digital photography everything must frequently be learned all over again, thanks to rapid obsolescence. The 1 1/2 inch floppy disk, advanced in its day, is no longer in general use. Digital hardware and software become obsolete all too quickly. I don't mean to knock digital photography, which I also practice and love, but just think: you don't need a computer to process your silver-halide photos by reliable methods that have been refined and standardized over many years. Silver-halide b/w is much easier to learn than Photoshop, and it changes far more slowly. What you learn this year will stay good as long as the tools and materials are available. A darkroom can be improvised rather easily in a kitchen, bathroom or bedroom. I used all three before I finally made my own darkroom.



Old fashioned black and white photography using traditional film, paper and processing chemicals has become an uncommonly easy and rewarding "Alternative process." If you are an aficionado of difficulty, it also lets you do hard things. Not I like the easy way, but no one need be restricted to it. I'll show you basic procedures, done right and you can go on from there any way you choose. This year Al Weber, with whom I usually work can't come due to health problems. I hope he will be back next year. He knows a lot that I don't know and shares it generously. For now I'll borrow his description of how things go at the Formulary, and will try to keep them going well.

Al Weber:
"This is a week of black-and-white photography with emphasis on handcraft. Stay in a well room, or camp; your choice. Let Lynn and her crew pamper and feed you like royalty. The meals alone are worth the tuition. Outstanding, well equipped darkrooms, and a great chemical supply house. The Formulary is a special place. The surrounding landscape is mountains and lakes. Glacier National Park is just to the north. Bud and Lynn Wilson have built a wonderful complex that combines a peaceful, tucked up alpine rugged peaks. Wildlife is abundant, horses and dogs are tame and comfortable and modern, so you can camp on a quiet spot. There is and take it easy. The lake are spacious and open during off hours. There is no work, but there is no pressure and there's ample time to discuss and David and Weber (note Al) enjoy working with students; they've been around long and knowledgeable." You'll miss the usual disagreements between Al and I but think differently and we both get decent work done. There's more than one way to hold that your way, not Al's or mine is the best way for you to work. I'm glad to develop it if you've already tried it.

Tuition: \$825.00

Biography: David Vestal, born in California, 1924, studied painting in Chicago and later in New York. He studied with Sid Grossman, starting in 1947 at Photo League. He worked as assistant for Dan Weiner, Rajen Radtka, and finally Ralph Steiner. I spent a few years of shooting products for fashion magazines, and on and on. I wrote a couple of instruction books. I've always concentrated on personal photography. Grants helped two Diogenes films and a Publight. I've taught photography since 1966. Continue to photograph in b/w, write, and teach.



July 24-July 29 Encaustic Techniques for Photographers with Jill Burkholder

This 5 day intensive workshop introduces photographers to the creative possibilities of using hot beeswax and pigments to enhance images and explore mixed media materials. Working with pigmented wax is an ancient method of adding color to an object or art piece. Participants learn the basics of working with encaustic materials plus the techniques needed to incorporate this seductive medium.



This class covers preparing digital images with sufficient detail and local contrast to use with encaustic media materials and adding images at different stages in the creation of an encaustic piece, at the beginning or during the process of adding wax layers. Students will practice transferring images using laser copiers and inkjet transparencies onto handmade papers and onto the wax surface. Demos will include printing on silk and stretching canvas and linen. Additional techniques presented include using stencils, imbedding objects and textures and adding texture and color to encaustic pieces.

Participants will work with sample boards and practice various techniques and exercises for the first two days. The remaining workshop time will concentrate on developing methods and workflow specific to each individual's personal style and images.

Tuition: \$795.00

Biography: Jill Skupin Burkholder is a photographer/artist whose work includes handcrafted techniques such as bromoil printing—an alternative photography process using brushes and lithography ink to create an image—and encaustic techniques using beeswax and resin.



She began working with photography in 1985 and studied both traditional and digital photography experimenting with various alternative photography techniques. Burkholder's prints have been exhibited at the FOTOMPHOTO photography festival in Milan, Italy, R&F Handmade Prints Gallery in Kingston, New York, the Texas Photographic Society's traveling Alternative Processes Exhibition and in various publications. Her work is in private collections and the permanent collections at The Museum of Fine Art, Houston, Texas, and The Harry Ransom Humanities Center in Austin, Texas.

July 24-July 29 Digital Platinum/Palladium Printing with Dan Burkholder

digital capture or scan to the final print, you'll learn all the steps to crafting beautiful handmade prints.

More than a make-a-negative-and-print-it session, we'll delve into the exciting world of High Dynamic Range Imaging (HDR), learning how to capture—and print—both shadow detail, delicate highlights and glowing mid-tones.



- Learn how to make high quality enlarged negatives without getting your hands wet.
- Add a plethora of new digital techniques to your arsenal. You'll leave with fresh tools that you can use with your photography everyday.
- Enter the enchanting world of hand-coated platinum/palladium printing—often described as the most beautiful of all photographic processes.
- Experiment with different types of negative, different paper and chemistry.

You will work with your own images on the computer, taking them from virgin captures or scans to completed platinum/palladium prints. Special hands-on tutorials will teach you how to build your digital images quickly and precisely.

Between printing sessions you'll delve into the meat and potatoes of digital photography, learning powerful digital techniques that let you control the composition and tonality of your final images. Desktop color comes alive too as Dan covers his inventive pigment-own-platinum techniques for combining the hand-coated platinum print with digitally applied, archival color pigments.

Field trips will give you the chance to make new images in the stunning Montana countryside. If you cherish the handmade print but want to exploit the control of digital imaging, this is the workshop for you!

Students should have a basic familiarity with Photoshop.

What You Should Bring

You should bring a good selection of images for the workshop. Try to bring both your final "ready to print" version and the "raw" (un-manipulated) capture or scan. Please bring a digital camera so you can make new images during the workshop. Bring notebooks and lots of enthusiasm. And come well rested too!

Tuition: \$795.00



Biography: Dan Burkholder has been teaching digital imaging workshops for 14 years at venues including The School of the Art Institute, Chicago; The Museum of Photographic Arts, San Diego; The Royal Photographic Society, Madrid, Spain; The International Center of Photography, New York; Sigma Pro Workshops; Anderson Ranch and many others. His award-winning book, Making Digital Negatives for Contact Printing, has become a standard resource in the fine-art photography community. His new book, The Color of Loss: An Intimate Portrait of New Orleans after Katrina (University of Texas Press, March 2008), documents the flooded interiors of post-Katrina New Orleans.

Dan's workshops are famous for their energy, information and humor.

August 21 – August 26

Daguerreotype: A Contemporary Approach

With Jerry Spagnoli

The daguerreotype is as much an object to hold in your hand as an image to look into. This class presents a method for producing high quality daguerreotypes without the use of the dangerous chemicals usually associated with the process. This method was discovered by Edward Bequerrel in the 1840's and has existed as a scientific curiosity until now. It is a process which is very simple in its parts but full of subtle techniques.



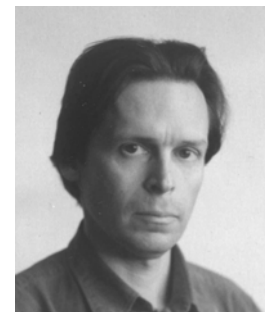
We will cover everything from how to manufacture daguerreotype plates to finishing and casing the final image. We will also cover how to build and maintain the unique equipment necessary for you to continue on your own.

Production of film positives will be presented, for those who wish to use the contact printing method of exposing the plate, and how to modify a conventional film holder for those who wish to expose their plates in a camera. As a finishing touch, you will learn several methods for making cases to hold the finished image.

Tuition: \$725.00

Biography: *Jerry Spagnoli* has worked with photo-based imagery for the past 20 years. For twelve years he has explored the potential of the daguerreotype as an expressive medium.

The method he is presenting was developed for the Academy of Art College in San Francisco and has been refined to present a thorough introduction to this unique medium. You can see his work in his new book, "Daguerreotypes", published by Steidl. His work is held in the collections of the Museum of Modern Art, The Art Institute of Chicago, The Oakland Museum, The Chrysler Museum, and The Museum of Fine Arts in Boston, The Fogg Museum, and The National Portrait Gallery.





Photographers' Formulary 2011 Workshop Schedule
AS OF MAY 14, 2011

This is an **Interactive Schedule**. Press on any **blue Workshop Title** to receive an expanded description and Artist's Biography

June 5-10, 2011

Handcrafted Emulsion Making for Paper
- Denise Ross

June 12-17, 2011

Handcrafted Dry Plate & Film Emulsion
- Denise Ross

June 19-24, 2011

Glacier Nat'l Park & Montana Rangelands -
- Bruce Barnbaum

The Gum/Platinum Print & Making Digital Negs Using QTR
- Kerik Kouklis

June 26-July 1 2011

Planning & Printing the Fine Photograph -
- Bruce Barnbaum

Carbon Transfer -
- Sandy King

July 10 - July 15, 2011

The Wet Plate Collodion Process
- Will Dunningway

Digital Infrared Photography
- Kathleen Carr

July 17 - July 22, 2011

Silver Halide Black and White
- David Vestal

The Bromoil
- David Lewis

July 24 - July 29, 2011

Digital Platinum & Palladium Printing
- Dan Burkholder

Encaustic Techniques for Photographers
- Jill Burkholder

July 31-August 6, 2011

Alternative Large Format Techniques
- Steve Anchell

August 7-August 12, 2011

Gum Printing, Then and Now
- Christina Z Anderson
- August 14-19, 2011

Photographing Children - Becoming a Personal Photographer
- Marjorie Nichols

Mammoth Plates
- Luther Gerlach

August 21-26, 2011

Daguerreotype A Contemporary Approach - Jerry Spagnoli

August 21-26, 2011

Photographic Image Transfers & Photo Encaustic
- Anna Tomczak

August 28-September 2, 2011

Outdoor Photography the Digital Way
- Rick Sheremeta

Teaching - What Counts
- David Spear

September 4-September 10, 2011

Making & Toning Lith Prints from Scratch - Session 1

September 11-September 16, 2011

Making & Toning Lith Prints from Scratch - Session 2

- Tim Rudman

September 18-September 23, 2011

Making & Toning Lith Prints from Scratch - Session 3

- Tim Rudman

September 25-September 30, 2011

Lith Printing - Continued Personal Development: Alumni Groups

- Tim Rudman

Treat yourself to a fabulous opportunity!

Workshop Details and Pricing Info on the website

www.workshopsinmt.com

Choose the workshop icon or please call 800-922-5255

For your copy of the *Interactive Workshop Application Form*, please [Press Here](#) . . .

If you would like to subscribe to the monthly email version of this newsletter, please send us an email: Formulary@Blackfoot.net. You will be added to the mailing list and will receive the monthly specials that are included only in the emailed version.

Please call toll free, 800-922-5255. From outside the US, dial 406-754-2891. Send faxes to 406-754-2896. Our emails are Formulary@Blackfoot.net and fineartphotosupply@fineartphotosupply.com.

Formulary office hours are 7:00 a.m. to 5:00 p.m., MST, Monday-Friday. Formulary internet hours are 24/7!

To unsubscribe, send an email to Formulary@Blackfoot.net, and your name will be removed. Thank you.

the **Photographers' Formulary**
and **Fine Art Photo Supply**

JUNE 2011 SPECIALS

PMK PYRO METOL KODALK

Liquid or Dry



Cat. No.: J01-5050

or

Cat. No.: J01-5060

Regular: \$30.95

Special Price: \$26.31

The PMK formula was developed by Gordon Hutchings, and is designed as a universal developer for a wide variety of modern emulsions used under diverse conditions. PMK stands for "Pyro-Metol-Kodalk". Kodak has changed the name Kodalk (to Balanced Alkali) - this is their proprietary name for sodium metaborate. The formula is constituted to achieve the best overall results in consideration of the following technical criteria: sharpness, maximum image stain, minimum general stain, edge effects, film speed, flexibility for Zone System Plus and Minus development, stability, repeatability, convenience of use and long shelf-life. An alkaline fixer solution such as TF-4 (see page 11) is recommended for achieving maximum pyro stain on the negative. A conventional rapid fix may diminish staining effects of pyro and PMK formula. The

PMK formula consists of two stock solutions. The "A" stock is the developer agents and the "B" stock is the alkali, or accelerator. Our stock solution dilutes to make 25 or 50 liters of working solution.

PYROCAT-HD IN GLYCOL

Cat. No.: J01-5091

10 lt Kit Liquid

Regular Price: \$14.50

Special Price: \$12.33

or

Cat. No.: J01-5093

50 lt Kit Liquid

Regular Price: \$29.50

Special Price: \$25.08

PYROCAT-HD in glycol FILM DEVELOPER is a high acutance developer formulated by Sandy King as an alternative to other pyrogallol based staining developers. Pyrocat-HD gives negatives of fine grain and full emulsion speed. It is suitable for all development methods, including rotary, normal agitation, minimal agitation and stand development. Packaging in glycol stabilizes the formula to give a very long shelf life and long term consistency.

TF-4 ARCHIVAL FIX



Cat. No.: J03-0141 Ships one liter, to make one gallon

Regular Price: \$10.95

Special Price: \$9.31

or

Cat. No.: J03-0142

Ships one gallon liquid to make 16 liters

Regular Price: \$29.95

Special Price: \$25.46

FORMULARY TF-4

ARCHIVAL RAPID FIXER

is excellent for use with PMK AND OTHER PYRO FILM DEVELOPERS. TF-4 is an

extraordinary fixer for both paper and some films. TF-4

works well in batch processing, fixing resin coated

paper in 30 seconds and fiber based paper in 60 seconds.

Use TF4 on TMAX films, fixing for 6 minutes to remove the magenta stain. We

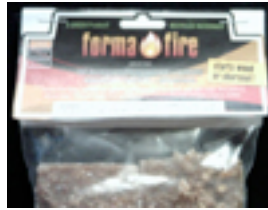
recommend 20 rolls of film to 1 liter working solution. TF-4

does not require a stop bath nor a hypo clearing agent, and has little odor when mixed

with distilled water. TF-4 is a non-hardening fixer which makes it excellent for prints

that are to be toned or

retouched. The stock solution which has a shelf life of 1 year is diluted 1:3 to make the working solution. The working solution has a shelf life of 6 months.



**FORMA FIRE, A NEW
GREEN PRODUCT FROM
THE PHOTOGRAPHERS'
FORMULARY**

\$1.29 70-0040 2 pack
\$1.95 70-0045 4 Pack
\$2.69 70-0050 6 pack
\$3.29 70-0055 8 pack
\$16.95 70-0056 48 pack

Made from Recycled
Materials

Great for Outdoor

Photographers

Hunters

Fishermen

Campers

Winter Activities

Forma-Fire handy odorless fire lighters make lighting a fire quick, easy and clean. One piece is all you need. These are made from paraffin based compounds and non-toxic organic matter.

Photographers' Formulary, Inc.
Voice: 800-922-5255
406-754-2891 Fax: 406-754-2896
Email: formulary@blackfoot.net
www.photoformulary.com
P.O. Box 950, 7079 Hwy 83 N
Condon Montana, USA
59826-0950

**CONTACT US WITH QUESTIONS
OR COMMENTS:**
Formulary.editor@gmail.com

If you are receiving this message in error, we apologize. Should you prefer not to receive future issues of the monthly newsletter, give us a call at 800-922-5255, or send us an email and we will remove your name from the mailing list. Because your privacy is important to you, and to us, the